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The Musical Journal

AUGUST, 1910.

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We can congratulate the Nonconformist Choir Union on the success attending the twenty-second annual Festival. In spite of bad weather there was a large attendance of singers, and probably the frequent showers, which stopped all outdoor pleasures, materially increased the audience. The singing was excellent at the afternoon concert. Mr. Frank Idle, A.R.A.M., is an experienced and exceptionally good choir trainer. Mr. J. A. Meale, F.R.C.O., at the organ was of great assistance in getting promptness and crispness in the choral work.

To the various choirmasters a warm word of praise must be given. Upon them lay the burden of teaching their singers the music—no easy matter in the case of some of the small and inexperienced choirs. But it was clear that the

spade work had been efficiently done, so to the efforts of the energetic and enthusiastic choirmasters due credit must be given.

The Competition for Solo Vocalists was a new departure. Although arranged very late it was a complete success, no fewer than fifty-one competitors putting in an appearance. No doubt it will be a feature of future Festivals. The prize winners—though not Melbas or Carusos—showed considerable ability, and as amateur church soloists sang very creditably.

The Montreal Methodist Conference is adopting a new and questionable method in the preparation of a new hymnal. Every member of the body has been asked to mark their favourite hymns and tunes in the book now in use. It will then be seen which are the most popular. But we fancy the revising hands of experts in both words and music will be necessary to make the new book a complete success.

It is now a very common occurrence for a church choir to visit a prison and sing to the inmates. It is decidedly a good idea, and should be encouraged. A choir organized by Father Hawarden recently went to Wormwood Scrubbs Prison, and sang very acceptably "I waited for the Lord" (Mendelssohn), "Send out Thy light" (Gounod), and "Lead, kindly Light."

This calls to mind a story of a prison chaplain, which will bear telling seeing it is holiday time. For some years he had been rector of a church, and had had a good many grievances against his parishioners, being in fact disgusted with their treatment of him. He obtained an appointment as chaplain to a prison, and the time came for him to preach his farewell sermon to his parishioners. He took as his text, "I go to prepare a place for you"! Very suggestive.

A Hebrew Caruso has been delighting Jewish audiences in London. An audience of about 5000 persons assembled in the Great Assembly Hall, Mile End, to hear him. Sirota (for that is his name) is a continental rabbi. He is thirty-eight years of age, with soulful eyes and of modest mien. He appears to sing with marvellous expression the various festival melodies well known to the Hebrew nation.

We recently heard a large congregation of men attempting to sing Barnby's tune, "The Golden Chain," to "We come unto our fathers' God." It will be remembered that the first five chords are exactly the same. It is therefore very difficult for an organist to mark the time unless he plays very *staccato*. On the occasion we refer to, the second line of each verse was reached before all were moving together.

Passing Notes.

COMPOSERS' INSTRUMENTS.

Note is made in a French musical journal of the viola on which Mozart loved to play, an instrument recently acquired by Mr. Edward Speyer from the Dowager Countess of Lovelace. This suggests that a very interesting article might be written about musical instruments which belonged to great composers. I don't think there is anything of Bach's in existence, though portions of his church organs may have been incorporated in newer instruments. But we have Handel's double harpsichord in the Victoria and Albert Museum. Beethoven is represented by a couple of pianos: the one presented to him by Thomas Broadwood, the other (which I have actually fingered) in the Beethoven birth house at Bonn. In the Mozart Museum at Salzburg are the spinet and piano which belonged to the composer.

DONIZETTI'S PIANO.

Donizetti's piano is now in the care of the municipality of Bergamo, where Donizetti was born. He refused to have it sold with his other furniture when he removed from Naples to Vienna, in 1844. From Vienna he wrote to the friend in charge of his affairs: "But do not at any price sell the piano, which contains in it my whole artistic life. It has sounded in my ears since 1822. Oh, let it live so that I may live! With it I passed through the period of hope, of conjugal life, of solitude. It has witnessed my joys, my tears, my illusions, honours; it has shared with me my fatigues and toils; in it lives every epoch of my career." Poor Donizetti showed signs of dementia towards the end. But is there anything morbid about this, his love for his piano? If so, I confess to being morbid. Near me, as I write, is a fine old "Ward" piano, which, if I were in distress, would be the very last of my household gods with which I would part. It has been to me all that Donizetti's piano was to him, and though I could buy a better instrument for a matter of £20, it would never be to me the beloved possession that this piano is. And just so do I value my books.

NOVELISTS AND MUSIC.

A contemporary wants to know why disaster so constantly attends on novelists who venture to introduce musical topics. The answer is obvious: Because the novelists don't know enough about music. Of course, that does not excuse their ridiculous blunders. Here is Miss Marjorie Bowen, in a recent novel, representing William of Orange (our William III.) as being present at a ball in 1667, when "the violins struck up" a Sarabande from Campra's *Tancrède*. Now I am not a novelist, and I have no acquaintance with Campra or his compositions, but a reference to a musical dictionary shows that Campra was only seven years old when this particular ball was given; while *Tancrède* was not

produced until thirty-five years later! If Miss Bowen was determined to introduce a composer so unfamiliar as Campra, why didn't she look up the facts? She makes another inexcusable slip when she says that "the next dance was a minuet" from Lully's *Le Temple de la Paix*, that work not having appeared until 1685, eighteen years after this ball. These anachronisms (if we may so call them) remind me of a play I once witnessed on Mary Queen of Scots, when the Dead March in *Saul* was played by the band after the Queen's execution. As Mary went to the block in 1587, and Handel was not born till 1685, the joke was better than the play.

MOZART IN A# MAJOR!

But there are greater sinners than Marjorie Bowen—sinners among the classics of romance. One novelist makes his hero a soprano, and not in the days of the *Castrati* either. Another pictures a Scottish Highlander sitting on the roadside singing a Jacobite song, and accompanying himself on the bagpipe, a feat which might have been managed only by Miss Lily Christine (was that her name?) the "two-headed nightingale." Mr. Marion Crawford ascribes *La Favorita* to Verdi, a slip more pardonable than William Black's setting one of his heroines to play an unheard of and impossible sonata of Mozart in A# major. One of the early Popes stigmatised the innocent scale of C major as "lascivious," and banished it from the music of the Church. I could understand Mr. Black's A# major being placed on the *Index Expurgatorius*, for the ten sharps which would be required for its signature would have terrified the Abbé Liszt himself.

A "SPARKLING" ADAGIO.

Even Charles Reade, who really did know something about music—at anyrate, about old violins—was on dangerous ground when he ventured on details of musical technique. In "Peg Woffington," for example, he makes the famous actress whistle a quick movement upon a huge paste ring, and then tells how Mr. Cibber was confounded by "this sparkling *adagio*." No wonder Mr. Cibber was confounded! A quick movement which is at the same time an *adagio* is enough to confound anybody. Victor Hugo, in "Les Misérables," which I have just been reading, has three violins and a flute playing some of Haydn's quartets at a wedding. I have heard some queer combinations of instruments, but never *that*. Still, it may have happened. I think it was Sir Frederick Gore Ouseley who told of the torture he once endured by having to hear the Hallelujah Chorus attempted by three flutes! Aristotle held that the moral effect of a flute is bad and exciting. Ouseley, at anyrate, would hardly have disagreed.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

THE MATTER AND METHOD OF SUNDAY SCHOOL FESTIVALS.

Some of my friends belonging to the people commonly called Methodists have been aroused to a sense of their responsibility with reference to the character of the music selected for their Sunday School anniversaries by a timely and sensible plea for better things, which has been admirably voiced by the Rev. J. W. Butcher, the Secretary of their Sunday School Department. At one time responsibility in this matter could have been evaded, but not in these days when the catalogues of the best publishers of choral music teem with pieces in which simplicity of utterance is combined with refinement of thought. It cannot be too strongly urged that, at the most impressionable and retentive period of their lives, children should be given both mentally, morally, and musically, not so much what they like as what is best for them to receive. In other words, while Sunday School music should certainly be entertaining, it should be equally edifying.

Turning from quality to quantity, I should like to enter a word of protest against the exclusive character of the majority of Sunday School festivals. As a rule, the music for the day is entirely composed of children's hymns, both choir and congregation being deprived of their usual participations in the service of praise. And this in churches in which a children's hymn and address form a portion of every morning service. Apart from the deadly monotony and irreverence caused by this continuous hymn-singing—in itself a very serious matter—there is another question which demands attention, viz.: what would be the consequence did a choir presume, on even one Sunday only in the year, to monopolize a service in like manner? I think that in such a case there would be a revival of all the old phrases about turning churches into concert-rooms, although it is doubtful whether ever a word of protest is uttered when our churches (as at some Sunday School festivals) are turned into temporary music-halls by the performance of doggerel words and doubtful music. And yet I am given to understand that consistency is still regarded as a Christian virtue!

Another serious set-back to the success of a Sunday School anniversary is the fact that in many churches Sunday School teachers who are members of the choir are compelled to abandon their positions in the choir-stalls in order to sit with their scholars. This is a thing which should never be permitted. At a children's festival there is greater need than ever of responsible choral lead and support, and, to exhibit the children's

voices at their best advantage, an augmented rather than a diminished choir is necessary. Indeed, for an ideal Sunday School festival, there should be at least one hymn at each service for congregational use, an anthem for the choir or for the choir and scholars, a chant if possible, and the remainder of the service of praise should consist of special hymns for the children—hymns of the highest poetical and musical standard consistent with the special requirements of the day. For such occasions an augmented choir should be provided wherever possible; but, in any case, no choir member should be allowed or expected to vacate his or her position in favour of a Sunday School appointment. By the adoption of some such means as these, a Sunday School anniversary could be made a means of grace, and a memory of good things perhaps throughout a lifetime; instead of being, as it often now is, a vulgar display, and a meretricious performance of meaningless words set to most mediocre music.

THE WESLEY CENTENARY.

The years 1909-10 have been remarkable for musical centenaries. In the former year we had the centenary of the birth of Mendelssohn and the death of Haydn; in the latter the births of Schumann and of Chopin. But amidst these illustrious names we should not allow ourselves to forget those of some humbler English composers who did good work in their day and generation. For instance, on October 12th, 1909, we celebrated the centenary of that tuneful writer, John Liptrot Hatton; on March 12th of the present year, the birth of Dr. Thomas Arne, who will be remembered for all time by his setting of "Where the bee sucks;" and now, on August 14th, we should commemorate the birth of Dr. Samuel Sebastian Wesley—perhaps the greatest of all our 19th century cathedral composers.

The history of Wesley, as a musician, shows how often public opinion jumps to conclusions which, upon serious examination, are found to be in absolute contradiction to fact. For instance, the beauty and magnificence of his immortal anthem, "The Wilderness," is often attributed to his long experience in English church music, he having held four cathedral appointments, viz.: Hereford, Exeter, Winchester, and Gloucester. Whereas "The Wilderness" was written in 1831, the production of a youth who had barely attained his majority. In common with Sir William Sterndale Bennett, Wesley has been accused of a seeming indebtedness to Mendelssohn. Here again the facts disprove the allegation, for most of Bennett's pianoforte music and Wesley's church music was

written before either composer made the acquaintance, or came under the influence, of Mendelssohn as a man or as a musician.

But both Mendelssohn, Bennett, and Wesley were great admirers and students of Bach. Indeed, it is largely to the enthusiasm and exertions of Wesley's father, Samuel Wesley, the son of Charles Wesley, that we owe the introduction of Bach's organ music into this country. And to this common admiration

and effort may, perhaps, be traced the similarity of style which caused our two great English musicians to be accused of Mendelssohnian reminiscences. But, at any rate, the composer of "The Wilderness" and of "Aurelia" was not a plagiarist. Rather, as Spohr once wrote concerning him, "His sacred music is distinguished by a noble, often an antique, style, and by rich harmonies as well as by surprisingly beautiful modulations." Coming from the greatest master of chromatic harmony of the earlier part of the last century, this is no mean praise.

Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

CROSBY HALL.

I was interested to hear of the completion of the rebuilding of the historically-famous Crosby Hall. It would have been desirable if the structure could always have remained on its old site in Bishopgate Street, but since that could not be, no more fitting site could possibly have been obtained than that on which it has just been erected—Cheyne Walk, Chelsea. In 1513 the place which had been built about forty years previously passed into the possession of Sir Thomas More, the distinguished man of letters. It was in this building that More wrote part, if not the whole, of "Utopia." Erasmus was a constant visitor at Crosby Place, as the building was then called. And the special fitness of the new site will be seen when it is recalled that the Hall now stands in the garden of More's house at Chelsea, where he is known to have "walked and talked with Erasmus." It is certainly appropriate that a building associated with "Utopia" should now be connected with a University Hall of Residence, a scheme fostered by Professor Geddes with the idea of promoting a "freer association of town and gown, a fuller interaction of University and City."

* * *

MENDELSSOHN AND CROSBY HALL.

The old building in Bishopgate, in its career of over four hundred years, served a variety of purposes after More's time. In Queen Elizabeth's days it was regularly used for accommodating foreign ambassadors. In the Civil Wars it was a prison. After that, for nearly a century, it was used as a Nonconformist meeting-house. After its restoration, in the nineteenth century, it was turned into a restaurant! But, in addition to all these uses, it was used as a concert hall, a fact not mentioned in some of the newspaper reports of the reconstruction. In 1842 some Quartet-Concerts were started here by the late Mr. Dando, and not a few items of chamber music composed by Spohr, Mendelssohn, and Schumann received their first rendering in England in this building. In 1844—only three years before his death—Mendelssohn himself appeared

as a performer at one of the concerts, and played some of his "Songs Without Words," the Spring Song (No. 30) being amongst them. As an encore he extemporized upon two pieces which had been given earlier in the concert—a Quintet of Mozart's and the Ave Maria of Schubert—and wove the two melodies together in a masterly manner. Last, but not least, it was for one of Miss Mounsey's concerts here that Mendelssohn's "Hear My Prayer" was composed, a work which was first performed Jan. 8th, 1845. The MS. is now, I believe, at Berlin, and is headed, "Composed for the Concerts at Crosby Hall, London."

* * *

"MUSICAL ENGLAND."

A friend of mine has most kindly sent me a copy of that much-discussed book by W. J. Galloway—"Musical England." I note with approval that the writer says "*Musical* England." For according to some wiseacres England is the most unmusical nation under the sun. Such a depreciatory view of our country I am at all times prepared to combat. Taking England as a whole, she, in spite of her backward state in matters of education as compared, say, with Germany, is just as fond of good music as many better-equipped nations. The average orchestra in England, the average military band or choral society, the average non-professional singer or instrumentalist, is equal to the average of any other nation. While in the matter of church or cathedral choirs I have no hesitation in saying that continental choirs are far below the standard of proficiency prevailing in our own country. But I am digressing. I am pleased to find that Mr. Galloway considers that during the last quarter of a century our nation has made substantial progress in music—an opinion with which every observant musician will readily agree. In the course of his book he treats, with well-balanced judgment, of "Music in the Schools," "Municipal Music," "Music in the Army and the Navy," "Festivals," "Concerts," "Musical Societies," "The Competitive Movement," and "Opera," and describes the share each has taken, or is taking, in the spread of musical knowledge.

MUSIC IN THE SCHOOLS AND MUSICAL FESTIVALS.

Now in each of the eight chapters devoted to the above considerations, the author has collected a quantity of material reliable and trustworthy, and at the same time interesting. He marshalls his facts in a systematic manner, and there is no disputing many of his deductions. His chapter on Music in the Schools deals first with the Universities, then with the Royal Academy, the Royal College, the Guildhall School of Music, and Trinity College, and lastly with music in Secondary, Elementary, and Continuation Schools. The chapter on Municipal Music is excellent, and deals with what is done by the London County Council, and by the municipalities of Leeds, Sheffield, Manchester, Harrogate, Eastbourne, Bournemouth, Brighton, and Liverpool. The Royal Military School of Music and the Royal Naval School of Music occupy much consideration in the next chapter, dealing with music in the Army and Navy. More interesting still to the ordinary reader is the account of the great Musical Festivals in the succeeding chapters. The list of Festivals referred to is so comprehensive that it is a pity the Chester Festivals were not also included. It is only when one reads a chapter such as this that one realises what an influence for good these great Festivals have had. Let me mention those here referred to:—(1) The Sons of the Clergy, (2) The Three Choirs, (3) Birmingham, (4) Norwich, (5) The Handel Festival, (6) Leeds, (7) Bristol, (8) Hovingham, (9) North Staffordshire, (10) Cardiff, (11) Sheffield, and (12) Newcastle, in addition to that held at Liverpool last autumn under the auspices of the Musical League. The list here given is also practically a chronological one, and much useful information respecting the works produced at these Festivals is here given. The Festivals alluded to are, of course, those where musical performances cover a period of from three days to a week. One-day Festivals, such as those of the Nonconformist Choir Union have, strange to say, been overlooked.

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THE OPERA.

The matter in the other chapters is also valuable, but the one on Opera is that which most stirs the soul of the author. Indeed, it is to Opera that he turns as though it were the one thing in art most worth striving for. It is just here that opinions will divide as to the value of the book. The author views all things from this standpoint. To him, progress in music, whether collegiate, municipal, military, and whether inculcated by festivals, concerts, competitions, or anything else, is only valuable in so far as it tends to make the people appreciative of Opera. In other words, if ultimately the people desire Opera beyond all other kinds of music, then, and then only, will England be truly musical. Should she, on the other hand, not rise above the level of pure orchestral or pure choral music, then she has fallen short of the highest ideal, and must be dubbed unmusical. His

chapter on Opera, together with an introductory chapter and a final one on "The Outlook," all support this theory. If only the State would subsidise Opera, then, in his opinion, we should be a truly musical people. I fear, however, that Opera in England will never take deep root. And I am not at all sure that it would be a healthy sign if it did. There is always something more or less artificial in opera, pure and simple, and to me it would be a far more hopeful sign if I saw people becoming partial to pure abstract music.

* * *

SUNDAY MUSIC.

I have been greatly amused while reading the account of Rev. Mr. Jowett's having the honour of a Doctorship of Divinity conferred upon him at Edinburgh. In proposing the toast of the Universities afterwards, Dr. Jowett commented upon some of his experiences during his first week spent at his *Alma Mater*. On the Saturday evening his landlord entered his room, *locked the piano*, and *opened the harmonium*. On Monday morning the landlord *unlocked the piano* and *closed the harmonium*! Dr. Jowett laughingly declared that was his first experience in moral distinctions in Edinburgh. But this incident will make many a brain-weary man, at this holiday time of the year, wish that, in boarding-houses especially, not only one but every musical instrument were on Sundays locked up! Of course, it all depends upon circumstances. Given a truly artistic pianist and a gifted vocalist, it is very pleasant indeed to listen for a whole hour to a performance by such artists. But as a rule it is not such people that are pressed into service. On the contrary, it is frequently piano-thumpers and people who *think* they can sing, but cannot, who press themselves into performing. Living at the seaside, as I do, I hear such performances often and often on or from my journey to church on Sunday evening. My way takes me past a "Christian" home, where about six o'clock half-a-dozen people with strident voices wade through some Sankey tunes of the twelve-eight rhythm kind, aided by an accompaniment of a very elementary nature. To anyone with a sensitive ear, such a performance is torture, and I believe would be stopped by law in some parts of Germany.

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THE LATE MR. JOHN W. WARMAN, A.R.C.O.

Just a word, in conclusion, to refer to the death of John W. Warman, A.R.C.O., who for the last twenty-three years of his life has lived at Thornton Heath. At one time he was organist at the Anglican Cathedral at Quebec, but ill-health caused him to return to England, where he lived a quiet, retired life. He was really more of a mechanic than a practical musician, and the walls of his rooms were covered with various kinds of clocks he had constructed. But the invention that brought him most under notice was that of a reproduction of a hydraulic organ, invented originally by Archimedes about B.C. 250. This he exhibited in 1903

before the Royal Society. He was an expert in designing couplers for the organ, and I remember him describing one of his inventions before the Royal College of Organists. I have had several interesting chats with him on organ construction, and used to see

him now and then in the British Museum, making notes for his Bibliography of the Organ. His forte, however, was not that of a litterateur, but in his special line he was exceedingly clever and original.

Mr. J. R. Griffiths, Mus. Bac. (Dunelm).

MR. J. R. GRIFFITHS, Mus. Bac., needs no introduction to our readers. For many years he has been well known as one of the most able of our Free Church musicians, and latterly his monthly articles in the JOURNAL have been read with both interest and profit.

Mr. Griffiths was born at Buckley, Flintshire, in 1857. At an early age he showed musical



MR. J. R. GRIFFITHS, MUS. BAC.

ability, and studied the organ under Mr. John Owen (Owain Alaw), of Chester, a leading Welsh musician of the day. Later he took lessons from Mr. H. S. Irons, then the sub-organist of Chester Cathedral. His first appointment was as player of the harmonium at the Congregational Church at Buckley, but in 1874 he removed to London, where he continued to take organ lessons under the late Dr. E. H. Turpin. In 1876 he became organist and choir-master at Greville Place Congregational Church, St. John's Wood, but his stay there was short, for a year later he accepted a similar position at Highgate Congregational Church, then under the pastoral care of Rev. Josiah Viney. He did useful and acceptable service there for four years, and in 1881 he succeeded the late Mr. F. G. Edwards as organist and choir-master of Christ Church, Westminster Bridge

Road. Dr. Newman Hall was minister at that time; but during the last thirteen years of Mr. Griffiths' connection with this church, the Rev. F. B. Meyer was the pastor.

Mr. Griffiths did much for the music at Christ Church. He had a splendid Lewis organ and a thoroughly efficient choir. He put his whole soul into his duties, with the result that the musical service was regarded as one of the best in London Nonconformist churches. On special occasions, performances of Spohr's *Last Judgment*, Handel's *Messiah*, Lee Williams' *Last Night at Bethany*, and other works, were given to crowded and appreciative congregations. Not long before he left Christ Church, the choir presented him with an ivory and gold baton, as a mark of their esteem. When he resigned, in 1905, with the hope that living out of London would restore the health of his wife (a hope happily realised), he was presented with a cheque and a handsomely-bound family Bible. Mr. Meyer, in making the presentation, testified not only to Mr. Griffiths' ability, but to the affection in which he was held in the church. In the Bible was an affectionate inscription which will bring many happy memories to Mr. and Mrs. Griffiths as long as life shall last.

Mr. Griffiths showed much interest in the various institutions connected with the church, especially in the P.S.A. One of the bandsmen, who, though not exactly a Tennyson, has the ability to put his thoughts into very fair rhyme, wrote the following:

We are sorry you are leaving us, and wish you could remain,
But are all sincerely trusting that our loss may be your gain.
You are going! God go with you, and be your guide through life,
And may the change bring happiness and health to you and your dear wife.
We shall have another organist to play for us, but still,
Not one that ever can your place quite adequately fill.
Your kind, unselfish manliness has won the Bandsmen's love,
And though we may be parted here, we hope to meet above;
And we thought it perhaps might cheer you in the coming years to say,
I know I have the love of all the Christ Church P.S.A.

About the middle of February, 1905, Mr. Griffiths began his duties as organist and choir-master of Cliff Town Congregational Church, Southend, where he still remains. It is an important church, with a large congregation. The

district has grown enormously during the last ten years, and now this is one of the most flourishing churches in the denomination. With minister, deacons, and choir Mr. Griffiths is on the warmest terms, and together a very useful work is being done. The organ has three manuals and 40 stops, and is blown by electricity. The choir musters between 60 and 70 members, who are all enthusiastic in their work. The affairs of the choir are managed by a committee, and in Mr. H. Buck they have an excellent secretary. At present *Elijah* is being prepared, and will be given at the Harvest Festival. During the winter the choir give concerts, not only in their own church, but in neighbouring churches, in aid of various charities. The last Sunday evening in each month, a musical service is given, when special anthems are sung and Mr. Griffiths plays several organ solos. At various times, *The Crucifixion*, *The Last Judgment*, *Creation*, *Messiah*, *Hymn of Praise*, and other works have been given very creditably. Clearly, under Mr. Griffiths' experienced guidance, the music of the church is in a flourishing state, and is a great help in drawing and keeping the congregation.

Mr. Griffiths has done a good deal of organ work outside his own church. He was organist at the first four Festivals of the Nonconformist Choir Union. He has also opened various organs. As a lecturer, too, his services are in demand, for he is always interesting and instructive.

As a composer Mr. Griffiths has written a good many things, chiefly for children. For many years he was in charge of the music for

the "Family Friend," "Children's Friend," and "Infants' Magazine." He is the author of "Music and Musicians," and has contributed many articles to various periodicals. A few years ago he edited the Bible Christian Sunday School Hymnal.

On the history of Hymn Tunes Mr. Griffiths is an authority, and he is frequently consulted on the subject. He is mentioned in the following works as having supplied information: "The Music to the Church Hymnary" (edited by Love and Cowan), "Hymn Tunes and their Story" (Lightwood), "The Sunday School Hymnary," "Church Praise" (new edition), "Worship Music" (new edition), "Book of Common Praise" (Canada), "The Annotated Edition of Hymns Ancient and Modern," &c., &c. He loves hunting up old tunes, and he has no greater pleasure than spending a day at the British Museum Library unearthing information.

As a teacher Mr. Griffiths is very successful, consequently he has a large connection in South-end, and has had to give up his London pupils. His time is thus fully occupied; but when he can spare an hour or so he indulges in his favourite recreation—bowls. He is a member of the Essex County Club.

Mr. Griffiths has always been held in the highest esteem by his musical brethren, and it is not too much to say that he has been loved by the members of the churches he has served. As a very capable Christian musician and gentleman he is a recognised leader in the Free Churches.

BROAD NIB.

In Lighter Vein.

BY ARTHUR PEARSON.

HAPPY the man who at this season of the year can throw up his cap, and, with the gusto of a boy just let loose from school, exclaim, "Hurrah for the holidays!" We all need change and rest, as the burglar said to himself after quietly stealing off with somebody's till and bed-chair. If we do not get tired of our work we sometimes grow weary in our work. The danger with many men, however, is in allowing their work to "get them down," so to say. The habit of looking upon our work as a necessary evil is pernicious. Rather let us cultivate the habit of treating our work in the light of a pastime.

We ourselves are to blame for much of the unnecessary worry—the corrugated brow, the dismal outlook, the ominous rumour—that characterises our day and generation. Let us, therefore, expand ourselves, and step forth with gaiety. We are heirs to a glorious heritage. Music is one of the oldest of the arts. It came at a time when men were actively engaged in cutting one another's throats; and doubtless at that time Music would be reckoned a namby-pamby means of gaining a livelihood.

The old tin-shirted swashbuckler looked down upon musicians with disdain; but then, as I have hinted,

Music came very early in the world's history. It came too soon, in fact.

At the start there were no printed scores. Nor could anyone have read the scores had they been printed, because a two-and-eightpenny education rate did not then exist, and thus the inception of the divine art was premature. No wonder that in those early days Music was treated with contempt. Truth to tell, our ancestors did not want music. Had Apollo invented a new drink, or had he organised cheap trips (with free meals), he would have been proclaimed a public benefactor. Reduced to its lowest number, Music is only sound, and thus the rude people of Apollo's day treated it.

In course of time it is comforting to find that Music had its revenge; for if it could not satisfy the inner cravings of hungry men it at last came to be recognised as a splendid tonic and appetiser. Thus it was (when refreshment caterers became aware of Music's possibilities) that the café band came into being.

Now that musicians were given some sort of foothold on the earth, they eventually came to be acknowledged as ratepayers. This act of justice led to musicians being actually paid for their services—at times.

Patent medicine vendors and pill-makers (not to be outdone by their friends, the caterers) quickly realised Music's immense worth as an advertising medium; and along with pills and powders came to be given away pieces of music.

Thus has Music helped towards the alleviation of suffering humanity. Had it not been for a chance glance at the copy of "The Cure-all Polka," Mrs. — might never have written that glowing testimonial telling of the wonderful cure of her stiff neck—the stiff neck that had bowed the proud crest of every hospital for miles around; the stiff neck whose rigidity had conquered and laid low a whole host of medical men; the stiff neck which, after Mrs. —'s lucky trial of the cure-all salve, was knocked out in two rounds, causing the woman to drop back into the common ruck of the multitude who haven't an ache or a pain to boast of. Of course, the highly-paid medical officer of health will tell you that the decreasing death-rate is due to improved sanitation; but we musicians know better than to be gulled by such nonsense.

Knowing what we do know, does it not behove us musicians to be united in our efforts to uplift the status of the profession? Whatever be our lot—organist, choirmaster, singer—let us put our whole heart into our work. Association with others of our calling will help us materially towards the desired end. We cannot rest content with the old order of things, which tolerated a tramp fiddler at one end and a distracted choirmaster at the other.

Much remains to be done yet: our young people must be encouraged to take a deep and an active interest in musical matters; we must urge them to look on the calling—whether followed in a professional or in an amateur sense—as a lofty mission. The successful musician of the future will be a widely-educated man: for our calling demands brains that are quick to

grasp things; quick to evolve ideas, the imaginative quality being particularly necessary; developing and perfecting the artistic nature; for even if unable to sketch or paint, the trained mind can at least discriminate between good and bad workmanship. Added to these qualities, the young beginner in the school of Music should ever remember Lessing's advice as given in "Nathan the Wise":—

"Once on a time, eastward, there dwelt a man who prized a ring, set with a wondrous opal, that made the owner loved of God and man. This ring he willed should evermore remain the heirloom of his house; and to the son he loved the best bequeathed it, binding him to leave it also to his best-beloved, and forward so. At length the ring descended to one who had three sons he loved alike. To each in turn the doting father promised the ring, and on his deathbed, sorely grieving to disappoint two heirs, he had two rings made like the first—so close that none could tell the model from the copies. These he gave to his three sons in secret, and so passed. The sequel may be guessed, the strifes, complaints—for the true ring no more could be distinguished than can the true faith. Each to the judge swore that he had the bauble from his father, and called his brother forger. Quoth the judge: 'Which of you do his brothers love the best? You're silent all. You're all deceived deceivers! None of your rings is true; the true is gone. Your father sought to end its tyranny. Let each believe his own the real ring, and vie with others to display its virtue. And if its power a thousand thousand years endure in your descendants, let them before a wiser judge than I appear, and he'll decide the cause.'"

In this spirit let us resolve to do our daily duty, and then, instead of our work being a dreary grind, it will become as a veritable pastime.

TONIC SOL-FA FESTIVAL.

THE Annual Festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 25th June. The familiar figure of Mr. Leonard C. Venables was missed from the conductor's desk. He had filled the position at nearly every festival since 1814. The earliest conductors were Messrs. Sable and Young, who are still remembered by veterans of the popular movement, who were succeeded by the late Mr. Joseph Proudman, a sol-fa protagonist.

In 1884 the Festivals assumed a regular character, as the outcome of the formation of the Tonic Sol-fa Association, and Mr. Venables was appointed the first hon. conductor. During his régime he has given many fine concerts, and works which have been given their first hearing include Gaul's *Israel in the Wilderness* and Pacer's *Maid of Lorne*, while Dr. Stainer's *Daughter of Jairus* was also performed. Mr. Venables is a well-known musical leader, particularly in South London, where he is the head of the Institute of Music, which from very small beginnings has grown into an important institution. It includes a fine choir, which for many years supplied a select body of singers to the famous St. James's Hall Ballad Concerts.

Mr. Venables is succeeded as conductor by Dr. John E. Borland, the musical adviser to the L.C.C., who is also head of the musical side of the Bermondsey Settlement.

The Association Orchestra of 200, with Mr. E. Stanley Roper, Mus. Bac., as organist, took part in a programme of considerable interest, including, as it did, Mendelssohn's 104th Psalm, "When Israel out of Egypt came," Handel's "O praise the Lord with one consent," a movement from Beethoven's C Minor Symphony, and Elgar's "Imperial March," together with part-songs and madrigals by Leslie, Barnett, Macfarren, Walthew, Pinsuti, and Walmisley. The performances reached a standard that left no room for doubt as to the knowledge and enthusiasm of the choir and orchestra alike. Mr. T. H. Warner, the general secretary, with Mr. J. S. Coysh and a large staff of stewards, successfully directed the arrangements.

The two Prize Choirs from Matlock and Leicester, referred to on page 179, met in the same contest at Coalville, on the 23rd inst., when the Leicester Choir won the shield held by the Matlock Choir for 4 years.

Two Prize Choirs.

THE two choirs which respectively won the first prize in Class A (large choirs) and B (small choirs) at the recent N.C.U. Festival, sang so well that some record of their history will be interesting to our readers.

MATLOCK PRIMITIVE METHODIST CHOIR.

This choir took the first prize and the Challenge Shield in Class A. The history of this choir (as a competing choir) dates from 1905 only, but in the period since that time they have become famous, especially in the Midlands. The first contest at which they gained a prize was at Swadlincote, in May, 1905, where, under Dr. Challinor as adjudicator, they succeeded in gaining a second prize. The next contest was at Ripley, in July of the same year. Here they were awarded the first prize by Mr. J. Seed, of Sheffield, with the test piece: "O, snatch me swift" (Calcott). On July 7th of the following year they again

on September 17th, 1906, they gained a third prize at Holloway, the adjudicator being Mr. T. B. Mellor; at the Buxton Musical Festival, held in May of that year, they gained a second prize; whilst at the Coalville contest they were awarded the second prize for their rendering of "Queen of the Valley" (Calcott). In addition to the mixed and male voice choir, the choir have run a male voice quartet party, and they have also been successful in gaining a first prize at Ripley, a second prize at the Notts Musical Festival, and a first prize at the Buxton Musical Festival.

Other victories of more recent date include the following:—First prize at the Buxton Festival (mixed choirs), value £10 10s., Dr. McNaught being the judge. At the same contest they won the second prize for the male choir, value £3. At Coalville, Leicestershire, they won £4, and the shield value £10 10s., this being the fourth time the choir have had the shield in suc-



won the first prize at Ripley, the adjudicator being Mr. J. Hanford, of Talke, Staffs. Three weeks later, at Coalville, Leicestershire, the choir were successful in winning the first prize and silver shield, Mr. Charles Hancock, Mus. Bac., of Leicester, being the adjudicator. The choir's next victory was at Buxton Musical Festival, on May 15th, 1907, where Mr. A. R. Gaul, Mus. Bac., awarded them the first prize for the rendering of Elgar's "Weary Wind of the West," and Fanning's "Song of the Vikings." On July 27th the choir entered for the Coalville contest, and were again successful in winning the first prize and shield, Mr. Charles Hancock being adjudicator. At the Mansfield Choral Contest, on August 5th, they divided the second and third prizes with Alfreton Part-song Choir, the adjudicator being Mr. J. Seed, of Sheffield. In addition to the successes of the mixed choir, the male choir have done remarkably well at the various contests, viz.:

cessive years. At Mansfield the choir took the third prize, value £3. At the Nottingham Festival they won the second prize in the chapel choir singing contest, and they also gained the fourth prize in the section open to all England.

In 1909 they competed at the Crystal Palace, at the Nonconformist Choir Union Festival, and were placed third in order of merit, out of six choirs, by the adjudicator, Mr. Allen Gill. In May of this year they entered the Buxton Musical Festival, the adjudicators being Dr. McNaught and Mr. Harry Evans. They were unsuccessful in the mixed choir competition, but the male voice choir were awarded second prize for their rendering of the difficult test piece, "A War Song" (Bantock). Let it be clearly understood, the church does not suffer by these contests. Every Sunday an anthem is rendered by the full choir, whilst every Christmas a good sum of money is raised by the choir

going round singing carols, &c., whilst any other place of worship or charitable institution never asks help of the choir in vain. Instead of suffering, the church derives benefit, as no choir can practise (as a contest choir of necessity has to do) without deriving good musically. That the musical service on Sunday is appreciated, is borne out by the large numbers of letters of thanks received by the choir officials from visitors who form part of the congregation.

The choir could not possibly have reached its present state of efficiency but for the untiring work and devotion of its honorary conductor and organist, Mr. Lubin G. Wildgoose. His wholeheartedness is an inspiration to the members; they have full confidence in him, and he is only too willing to assist any member who comes to him for instruction or advice. The Matlock choir are proud of their conductor. Mr. Wildgoose is a strong believer in the importance of separate part practices in arriving at a good performance, and at the earlier rehearsals thoroughly grounds each part till they are note perfect. This, along with a perfect understanding of the proper place to breathe, is the foundation built upon in securing success.

SAXE-COBOURG STREET, LEICESTER, WESLEYAN CHOIR.

Many people, without giving the matter any consideration, condemn choral contests as being injurious to the best interests of church and chapel choirs. To those who express that opinion we would point out that most of our church choirs who are in the front rank have gained that position as a result of the competitive movement. Competition, if healthy and free from bitterness, cannot fail to be beneficial to all concerned. The above choir, who sang with such conspicuous success at the Crystal Palace, in connection with the N.C.U. Festival on July 2nd, is a striking example of the benefits to be obtained from a well-managed contest. This choir consists of about 30 members, drawn chiefly from the Sunday School and church. This is an important point, as the fact of choristers being connected with the church induces them to take a lively interest in all its work. The

members meet regularly, on Friday evenings, for practice, and when a special service or contest is in view special practices are held. These practices are well attended, and the chief feature of them is the "strict attention to business," which enables them to get through a large amount of work. The choir is in great demand in the town and district, and derives much pleasure in helping other churches and institutions. This entails a lot of extra work; but however busy they may be preparing for concerts or contests, the Sunday work receives first attention, well-known hymns and anthems being as carefully gone through as new music. And herein lies one of the secrets of their success. An anthem is given at the evening service, and is much appreciated by the congregation. The service is not ornate, but the choir try and enter into it with a reverent spirit, not forgetting that their chief business is not the winning of challenge shields, but to help others in the service of praise. The excellent discipline of the choir has often drawn the question, "What are your rules?" There are no written rules. It is understood by all the members that punctuality and regularity are essential for successful work. For the rest it is left to the commonsense and loyalty of each member of the choir. During the last year-and-a-half the choir has entered in seven contests, at Leicester, Coalville, Nottingham, and London, and have won a good position in each, securing three 3rds, two 2nds, and two 1sts. "To what do you attribute your success?" is a difficult question to answer, as so many seemingly unimportant things contribute to it. If it should interest any of your readers, the chief points observed are: Stick to the best music; the study of inferior music is waste of time and unworthy of the high purpose for which the choir exists. Put your best efforts into the smallest details of the service. Absolute confidence in, and loyalty to, the conductor under all circumstances. We would earnestly urge every chorister to consider these points, remembering the important part a choir takes in carrying on divine worship; and thus putting first things first, good results must follow.

S. S. WESLEY COMMEMORATION.

THERE was a very large congregation at Westminster Abbey on May 29th, to honour the memory of one of England's greatest church composer—Samuel Sebastian Wesley. The choir numbered about 250. The Abbey choir was assisted by St. Peter's, Eaton Square; Chapel Royal, St. Paul's Cathedral, the Foundling Hospital, and other choirs. Sir Frederick Bridge conducted various works by S. S. Wesley, which were admirably rendered.

At the close of the Festival, an interesting organ recital was given, when naught but Wesley's music was heard. The programme included (1) the Andante in F; (2) the Choral Song and Fugue; (3) the Larghetto in F sharp minor, with variations; (4) the well-known Andante in G; (5) an Improvisation on themes

by Wesley; (6) the Andante Cantabile in G; (7) the fine air composed for Holsworthy Church bells; and (8) the National Anthem and Fugue. A particularly interesting point in regard to this recital is that one and all of the recitalists, with the exception of Sir Frederick Bridge, have been in some way connected with Wesley, by being a pupil of or holding a position held by the composer. Dr. Bairstow (1) is organist of Leeds Parish Church; Dr. Pyne (2) was a pupil of Wesley; Dr. Prendergast (3) is organist of Winchester Cathedral; Dr. Brewer (4) is organist of Gloucester Cathedral; Dr. Alcock (5), who accompanied service, is organist of the Chapel Royal; Mr. Aylward (6), of Cardiff, was a pupil of Wesley; Dr. Sinclair (7), is organist of Hereford Cathedral; Sir Frederick Bridge (8), to whom the idea of the commemoration and its completion are due.

Send out Thy light

ANTHEM

UNACCOMPANIED (*ad lib.*)

COMPOSED BY

CH. GOUNOD

PRICE TWOPENCE

Tonic Sol-fa — One Penny.

LEEDS

JAMES BROADBENT & SON, LTD., Music Publishers,

13, BRUNSWICK PLACE.

LONDON: 29, PATERNOSTER ROW, E.C.

SOUTH AFRICA: RIDOUT'S 72, LONG STREET, CAPE TOWN.

Send out Thy light.

Composed by CH. GOUNOD.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE. Price 2d.
LONDON: 29, PATERNOSTER ROW, E.C.

fff Adagio molto. *fff*

TREBLE. *fff* Send out Thy light, Send out Thy light,

ALTO. *fff* Send out Thy light, Send out Thy light,

TENOR. *fff* Send out Thy light, Send out Thy light,

BASS. *fff* Send out Thy light, Send out Thy light,

ACCOMP. (a: lib.) *fff Adagio molto. ♩ = 54.* *fff*

pp Moderato. *cres.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

pp *cres.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

pp *cres.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

pp *cres.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

pp Moderato. ♩ = 60. *cres.*

dim. *p* *cres.*

ho - ly hill, Send out Thy light and Thy truth, let them lead me,

dim. *p* *cres.*

ho - ly hill, Send out Thy light and Thy truth, let them lead me,

dim. *p* *cres.*

ho - ly hill, Send out Thy light and Thy truth, let them lead me,

dim. *p* *cres.*

ho - ly hill, Send out Thy light and Thy truth, let them lead me,

dim. *p* *cres.*

ho - ly hill, Send out Thy light and Thy truth, let them lead me,

SEND OUT THY LIGHT.

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

And let them bring me to Thy ho - ly hill! un - to Thy ho - ly hill, let them, *cres.*

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

O let them lead me, And let them bring me to Thy ho - ly hill! *f rit. dim. p*

O let them lead me, And let them bring me to Thy ho - ly hill! *f rit. dim. p*

O let them lead me, And let them bring me to Thy ho - ly hill! *f rit. dim. p*

O let them lead me, And let them bring me to Thy ho - ly hill! *f rit. dim. p*

O God, . . then will I go un - to Thy al - tar, . . . *a tempo. ff p*

SEND OUT THY LIGHT.

harp we will praise Thee, O Lord our God!

harp we will praise Thee, O Lord our God!

harp we will praise Thee, O Lord our God!

p Prais - ing Thee, Lord our God! *ff* O God, . then will I

p And we will praise Thee,

p And we will praise Thee,

p And we will praise Thee,

p And we will praise Thee,

go un - to Thy al - tar, . And we will praise Thee,

p

cres. *molto.* *ff*

and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*

and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*

and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*

and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*

SEND OUT THY LIGHT.

God! On the harp, O our God! On the harp, O our God! Send out Thy

God! On the harp, O our God! On the harp, O our God! Send out Thy

God! On the harp, O our God! On the harp, O our God! Send out Thy

God! On the harp, O our God! On the harp, O our God! Send out Thy

light and Thy truth, let them lead me, And let them bring me to Thy ho - ly

light and Thy truth, let them lead me, And let them bring me to Thy ho - ly

light and Thy truth, let them lead me, And let them bring me to Thy ho - ly

light and Thy truth, let them lead me, And let them bring me to Thy ho - ly

hill, Send out Thy light and Thy truth, let them lead me, And let them

hill, Send out Thy light and Thy truth, let them lead me, And let them

hill, Send out Thy light and Thy truth, let them lead me, And let them

hill, Send out Thy light and Thy truth, let them lead me, And let them

SEND OUT THY LIGHT.

dim. *p* *p a tempo.* *p*

bring me to Thy ho - ly hill! Why, O soul, art thou sor - row-ful, and

dim. *p* *p a tempo.* *p*

bring me to Thy ho - ly hill! Why, O soul, art thou sor - row-ful, and

dim. *p* *p a tempo.* *p*

bring me to Thy ho - ly hill! Why, O soul, art thou sor - row-ful, and

dim. *p* *a tempo.* *p*

bring me to Thy ho - ly hill! Why, O soul, art thou sor - row-ful, and

cres. *dim.*

why cast down with - in me? Still trust the lov-ing kind - ness of the God of thy

cres. *dim.*

why cast down with - in me? Still trust the lov-ing kind - ness of the God of thy

cres. *dim.*

why cast down with - in me? Still trust the lov-ing kind - ness of the God of thy

cres. *dim.*

why cast down with - in me? Still trust the lov-ing kind - ness of the God of the

p *cres.*

strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,

p *cres.*

strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,

p *cres.*

strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,

p *cres.*

strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,

SEND OUT THY LIGHT.

f *ff* *p* *cres.*

And my tongue yet shall praise Him, Who hath plead-ed my cause ! Send out Thy light and Thy

f *ff* *p* *cres.*

And my tongue yet shall praise Him, Who hath plead-ed my cause ! Send out Thy light and Thy

f *ff* *p* *cres.*

And my tongue yet shall praise Him, Who hath plead-ed my cause ! Send out Thy light and Thy

f *ff* *p* *cres.*

And my tongue yet shall praise Him, Who hath plead-ed my cause ! Send out Thy light and Thy

f *rit.* *dim.* *p*

truth, let them lead me, And let them bring me to Thy ho - ly hill.

f *rit.* *dim.* *p*

truth, let them lead me, And let them bring me to Thy ho - ly hill.

f *rit.* *dim.* *p*

truth, let them lead me, And let them bring me to Thy ho - ly hill.

f *rit.* *dim.* *p*

truth, let them lead me, And let them bring me to Thy ho - ly hill.

f a tempo. *dim.* *p* *p*

Lord our God ! Thou wilt save

f a tempo. *dim.* *p* *p*

Lord our God ! Thou wilt save

f *dim.* *p* *p*

Lord our God ! Thou wilt save

f *dim.* *p* *p*

Lord our God ! Thou wilt save

f a tempo. *dim.* *f* *dim.* *p*

Lord our God ! Thou wilt save

cres. *dim.* *cres.* *molto.*

Thine a - noint-ed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,

cres. *dim.* *cres.* *molto.*

Thine a - noint-ed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,

cres. *dim.* *cres.* *molto.*

Thine a - noint ed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,

cres. *dim.* *cres.* *molto.*

Thine a - noint-ed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,

cres. *dim. p* *cres.* *molto.*

ff *p* *cres.*

Our trust is in Thee! They are brought down and fall - en, They are brought down and

ff *p* *cres.*

Our trust is in Thee! They are brought down and fall - en, They are brought down and

ff *p* *cres.*

Our trust is in Thee! They are brought down and fall - en, They are brought down and

ff *p* *cres.*

Our trust is in Thee! They are brought down and fall - en, They are brought down and

f *pp* *ff*

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

f *pp* *ff*

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

f *pp* *ff*

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

f *pp* *ff*

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

SEND OUT THY LIGHT.

rit.
Lord is our help - er, We shall not be a - fraid.
rit.
Lord is our help - er, We shall not be a - fraid.
rit.
Lord is our help - er, We shall not be a - fraid.
rit.
Lord is our help - er, We shall not be a - fraid.

ppp a tempo. *cres.*
Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy
ppp a tempo. *cres.*
Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy
ppp a tempo. *cres.*
Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy
ppp a tempo. *cres.*
Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

dim. *p* *cres.*
ho - ly hill, Send out Thy light and Thy truth, let them lead me,
dim. *p* *cres.*
ho - ly hill, Send out Thy light and Thy truth, let them lead me,
dim. *p* *cres.*
ho - ly hill, Send out Thy light and Thy truth, let them lead me,
dim. *p* *cres.*
ho - ly hill, Send out Thy light and Thy truth, let them lead me,

SEND OUT THY LIGHT.

f *dim.* *p* *p*
And let them bring me to Thy ho - ly hill ! O let them lead me, *cres.*
And let them bring me to Thy ho - ly hill ! un - to Thy ho - ly hill, let them, *dim.* *p*
And let them bring me to Thy ho - ly hill ! O let them lead me, *f* *dim.* *p*
And let them bring me to Thy ho - ly hill ! O let them lead me, *f* *dim.* *p* *p*
O let them lead me, And let them bring me to Thy ho - ly hill ! *cres.* *f* *rit.* *dim.* *p*
O let them lead me, And let them bring me to Thy ho - ly hill ! *cres.* *f* *rit.* *dim.* *p*
O let them lead me, And let them bring me to Thy ho - ly hill ! *cres.* *f* *rit.* *dim.* *p*
O let them lead me, And let them bring me to Thy ho - ly hill ! *cres.* *f* *rit.* *dim.* *p*
Send out Thy light, O Lord our God ! *fff* *ppp Adagio.*
Send out Thy light, O Lord our God ! *fff* *ppp Adagio.*
Send out Thy light, O Lord our God ! *fff* *ppp Adagio.*
Send out Thy light, O Lord our God ! *fff* *ppp Adagio.*

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ANTHEM LISTS.

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* Both Notations together.

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Nonconformist Choir Union.

THE twenty-second annual Festival of this flourishing Union was held at the Crystal Palace on Saturday, July 2nd, and, except for the weather, was a great success. For many months the committee have been making the necessary arrangements. During the four or five weeks previous to the Festival Mr. Idle conducted district rehearsals in various parts of London, and these were very well attended, several halls being "crowded out." Mr. Berridge, the energetic secretary, gave much time and trouble in settling all the business details. Unfortunately the day was exceedingly showery, and during the afternoon concert it was necessary to have the lights on the orchestra. The attendance of both choir and audience was excellent. Thanks to Mr. Bryant, the "visitors' ticket steward," who did his best to "push trade," there seemed a larger number of visitors than usual. What was particularly noticed with much satisfaction and pleasure was the presence of a number of ministers. The committee of the Union have felt very keenly for a long time that they have not received the support and recognition of the ministers of the choirs which they were entitled to expect. This year white ties were spotted here and there. We were glad to see that one minister sang with a competing choir—in fact the winning choir in Class A.

At a comparatively early hour the singers began to assemble at the Palace. Most of them were Londoners, but a good number had come from the provinces. At eleven o'clock began

THE CHOIR COMPETITIONS.

There were two classes.

Class B.—For Choirs of not less than 16 and not more than 25 voices. First Prize of Three Guineas, and a Certificate, with a Silver-mounted Baton (presented by Harold Lee, Esq., J.P., President of Manchester N.C.U.), which shall be the personal property of the Conductor. A Second Prize of Two Guineas and a Certificate.

The Test Piece was "He, watching over Israel" (Elijah), Mendelssohn. Each choir also sang a piece of their own selection. The following choirs entered, viz.:

- 1.—CATFORD HILL BAPTIST CHURCH.
Conductor, Mr. Edward J. Sainsbury.
Selected Piece—"There is beauty on the Mountain" (Sir John Goss).
- 2.—REIGATE CONGREGATIONAL CHURCH.
Conductor, Mr. Fred J. Buckland.
Selected Piece—"Come to me, gentle sleep" (F. H. Cowen).
- 3.—DARTFORD WESLEYAN CHURCH.
Conductor, Mr. Edwin H. Phillips.
Selected Piece—"Moonlight and Music" (C. Pinsuti).
- 4.—ANNERLEY WESLEYAN CHURCH.
Conductor, Mr. A. J. Heard-Norrish.
Selected Piece—"In the Springtime" (C. Pinsuti).
- 5.—PARK ROAD WESLEYAN CHURCH, RUSHDEN.
Conductor, Mr. Fred Betts.
Selected Piece—"Moonlight and Music" (C. Pinsuti).
- 6.—CHATHAM CENTRAL HALL.
Conductor, Mr. Percival Smith.
Selected Piece—"The Shepherds' Song" (J. H. Maun-der).
- 7.—SAXE COBURG STREET WESLEYAN CHURCH, LEICESTER. Conductor, Mr. A. E. Nicholls.
Selected Piece—"To the Evening Star" (F. H. Cowen).

Class A.—For Choirs of not less than 26 and not more than 40 voices. First Prize, Three Guineas, and a Certificate, with a Challenge Shield (presented by Mrs. Minshall, and to become the property of any Choir winning it three years in succession), and a Silver-mounted Baton (presented by Harold Lee, Esq., J.P., President of Manchester N.C.U.), which shall at once be the personal property of the Conductor. A Second Prize of Two Guineas, and a Certificate, if four or more Choirs actually compete.

The Test Piece was "The Earth is the Lord's" (Hollins). Each choir also sang a piece of their own selection. Three choirs entered originally, but one withdrew, so the following competed, viz.:

- 8.—MATLOCK PRIMITIVE METHODIST CHURCH.
Conductor, Mr. L. G. Wildgoose.
Selected Piece—"The Fisherman's Good-night" (Sir Henry Bishop).
- 9.—DEPTFORD CENTRAL HALL.
Conductor, Mr. B. Gunton Smalley.
Selected Piece—"Daybreak" (Alfred R. Gaul).

As there were only two entries in this Class, no Second Prize was given. Dr. W. G. McNaught was the adjudicator, and his decisions seemed to give thorough satisfaction. Mr. C. Rowley was the steward to marshal the choirs on and off the platform. The audience took a keen interest in the contests, and loudly applauded the best singing. Class B was taken first.

THE ADJUDICATOR'S AWARDS.

Dr. McNaught, in giving his verdict, said that all the choirs had fully justified their appearance in the competition, and while they differed in the quality of their performance, there was proof of careful preparation. We give his brief notes on each choir; but on these notes he dwelt fully. (1) refers to the Test Piece, and (2) to the piece of their own selection.

Class B.

Choir No. 1.—(1) Balance not satisfactory; Tenors lost occasionally; Bass uncertain; fair conception of the piece; *crescendo* too sudden; rather rough tone; a fair performance, but men overweighted. Marks 49. (2) Sopranos excellent in tone and execution; Altos fair; a good pace adopted; the execution was pleasantly expressive if we listened to Sopranos only; the Choir needs recruits. Marks 53. Total 102.

Choir No. 2.—(2) Soprano tone clear; intonation shaky; rhythmic style too light; no broadening out; a *sostenuto* almost staccato; pace fast; not much attempt at more than formal expression. Marks 53. (2) Tone pleasant; some delicacy in execution and sympathetic expression; rather too much staccato; rhythmic attack creditable; Tenors vague; showed some good drill; very good *pianissimo*. Marks 64. Total 117.

Choir No. 3.—(1) An agreeable tone and smooth flowing execution; no rich blend; some refinement; neat attack; a tendency towards staccato; always tuneful and tasteful; well-drilled Choir. Marks 65. (2) Too staccato; clean, prompt action; intonation shaky on page 3; some indefinite words and especially vowels; Tenors merely vocalised; Sopranos and Altos much better as to enunciation; a tasteful performance and kept pitch. Marks 65. Total 130.

Choir No. 4.—(1) Some appropriate *legato*; some inclined to drag; Altos shaky at bar 22; musical tone, but not always dead in tune; attack not always

good; too much independence; not much definition of vowels from the men; some delicate shading and no exaggeration; a good conception, and last phase well in tune. Marks 62. (2) Rather slow time; the light staccato good; Alto and Tenor weak; tuneful; no resource for the climaxes. Marks 63. Total 125.

Choir No. 5.—(1) Tenors need to cultivate a more blendful tone; Bass a comfortable sonority; climaxes had some breadth; attack fair; Tenors words not clear; on the whole the tone was a very good blend; execution creditable, and a fair conception of the piece. Marks 63. (2) A good style; caught the tenderness through a *sostenuto* style; tone a little wild in places; attack showed excellent training; a well thought out performance; the colour properly high; some warmth. Marks 68. Total 131.

Choir No. 6.—(1) A pleasant tone; fair balance; began well, attack creditable; Altos and Trebles a good tone; disposed to hurry in places; words queer from Tenors and Basses; tuneful and tasteful; fair in the climaxes. Marks 62. (2) Blend not satisfactory; attack gingerly; some lack in vitality on the part of the men that hindered the rhythmic flow; words indefinite from the men; Tenors merely vocalised; the intonation not always good; the final climax rather weak. Marks 57. Total 119.

Choir No. 7.—(1) A delicate start; rather fast; some hurry through over eagerness; attack good; staccato style not the best to bring out the beauty of the melody; neat but chirpy; pretty but not expressive; some good *cres.*; tone always pleasant, clear and blendful; considerable refinement; excellent training evident. Marks 66. (2) Very neat and pretty; so well controlled and delicate; capital part-singing; phrasing showed fine judgment; very blendful. Marks 70. Total 136.

The First Prize was therefore awarded to Saxe Coburg Street Wesleyan Church, Leicester, and the Second to Park Road Wesleyan Church, Rushden.

Class A.

Choir No. 8.—(1) A fair balance; some unity of tone and style; good attack; some breadth and dignity secured; the Pastoral was very dainty and pretty; Tenor clear tone; the climax in last movement was fair, the *sostenuto* style helping considerably; the warmth called for was secured without forcing; good training evident. Marks 65. (2) Sopranos not dead in tune; good tone and blend; rhythmic treatment showed skill; some Sopranos showed a desire to curve the attack; attack and general performance very good; kept pitch; well organized Choir. Marks 65. Total 130.

Choir No. 9.—(1) Began well in attack and rhythmic accent; fair tone; intonation gave way in bars 41-47; the Pastoral was sweet but lacked vitality; the last movement was spirited, but not sufficiently controlled; Tenors flat, which hindered the choral tuning. Marks 58. (2) Some creditable rhythmic attack in the *allegro*; in places Tenors and Basses sang vaguely; not much attempt at expression; execution seemed cold and formal. Marks 54. Total 112.

It was left to Dr. McNaught to say whether the winning Choir, Matlock Primitive Methodist, deserved the First or Second Prize, and he gave them the First Prize. The decision seemed to have the approval of the listeners.

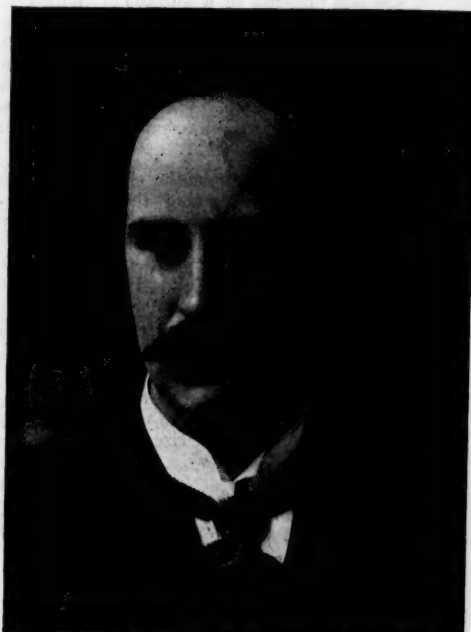
Early in the afternoon Mr. Allan H. Brown, F.R.C.O., the gifted organist of Upper Tooting Wesleyan Church, gave a much appreciated organ recital on the great organ. His brilliant and clean playing drew forth much applause. His programme was as follows:—

Grand Offertoire in D ...	...	Batiste
Traumlied ...	...	...
Toccato and Fugue in G } ...	...	Allan H. Brown
Grand Fantasia in E minor ..	...	Lemmens
Last Movement of 1st Sonata ...	...	Mendelssohn
Festive March ...	...	H. Smart
Last Movement of Sonata in } ...	...	Reubke
C minor ...	...	...

Mr. Brown gave a second recital in the evening.

THE FESTIVAL CONCERT.

At three o'clock (as soon as the orchestra doors were opened) some of the ladies took their places on the orchestra. For an hour there was a constant stream of singers, and by four o'clock there must have been considerably over 3000 singers and a band of about 200 ready to render the festival music. The ladies in white blouses and without hats looked very nice. Had the sun shone on them instead of the electric light, they would have looked still better. On taking his place at the conductor's desk, Mr. Frank Idle, A.R.A.M., was very heartily received.



MR. FRANK IDLE, A.R.A.M.

The Concert opened with a fine rendering of "Our God, our help in ages past," which was sung to "St. Ann's," accompanied by band and organ. The unison verses with free organ accompaniment were very bold and effective. West's *Te Deum* in G was very steadily sung, the unison passages again being perhaps the most telling.

Miss Ada Forrest then gave "Rejoice greatly" (Handel), her bright clear voice travelling well over the large auditorium. This was followed by the choir singing a very weird composition by Tchaikowsky, "Hymn to the Trinity." It was unaccompanied and went smoothly. The next choral item was Wesley's anthem, "Wash me thoroughly from my wickedness," which received a very nice interpretation. Though perhaps not popular with the general public, it was appreciated by musicians. "O Gladsome Light" (Sullivan) always takes, and the following item, "As

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pants the hart" (Spohr) by Miss Forrest and the choir was also enjoyed. It is exceedingly difficult to get so large a choir to sing softly enough so as not to drown the soloist. The attempt was excellent, but the chorus was just a shade too loud.

Mr. Alexander Tucker, so well-known in all the Free Churches as a thoroughly good fellow and excellent singer, was the second vocalist, and gave as his first song, "Rocked in the cradle of the deep," his final deep notes calling forth the enthusiasm of the audience. The little bit of "storm" supplied by Mr. Meale on the organ tickled the ears of the listeners.

The final chorus was Gounod's "Unfold, ye portals," and it proved to be the most popular choral item of the afternoon. It was excellently sung from beginning to end. The celestial choir (of 150 ladies) was placed in a gallery facing the north side of the orchestra, where two trumpets also played. In a similar gallery on the south side were two more trumpets. With the

Mr. Tucker much amused the audience and choir with his "Old West-country Folk Song," of which he gave a capital rendering. His words were quite clear, and his touches of humour "brought the house down." The people wanted more, but as the hour was late he wisely declined.

The final item was Eaton Fanning's vigorous chorus, "We love our Island Story." This appealed to choir and audience alike, and was received with much applause. Thus ended a concert of which the N.C.U. may be proud. The sopranos were very bright and clear; the basses had a grand tone; the tenors, though few compared to the basses, sang very well; but the contraltos were a little weak. Upon the whole the balance was very fair, and the whole performance reflected much credit upon conductor, the various choirmasters and singers alike. It was abundantly evident that Mr. Idle is a choir trainer of exceptional ability, and he conducted with skill.



MR. J. A. MEALE, F.R.C.O.,
At the Organ at Queen's Hall, Hull.

exception of a very slight wobble of two of the trumpets, the various parts moved well together, and at the end an encore was loudly demanded. The second performance was even better than the first, and produced a thrilling effect.

During the brief interval the President (Mr. E. Minshall) distributed the prizes to the conductors of the winning choirs in the Choir Competitions.

The second part opened with a very tasteful rendering of Cowen's "Come to me, gentle sleep," the final *pp* being well subdued.

Miss Forrest gave as her second song, "There's a land" (F. Allitson), in which she was most successful, and she had to repeat the last verse.

"Bring branches from forest" (Cowen) went brightly, and "The Song of the Pedlar" (C. L. Williams) was carefully and daintily rendered. "O Happy Eyes" (Elgar), a piece hardly suited for so large a choir, was admirably sung, the light and shade being well managed. Altogether it was a most creditable performance.

Mr. Meale, F.R.C.O., at the organ, rendered most efficient service. He was prompt and crisp in his playing, and accompanied with excellent judgment. He played a solo, "Fantasie Heroique," written by himself, in brilliant style, and had to give an encore, "March del Rey di Espana" (G. Weigand).

The Orchestra was larger than ever, and much credit is due to every player for the efficient accompaniment to the various choruses and some of the solos. Two orchestral selections were given, the *Allegro Vivace* from Mendelssohn's "Italian Symphony," and an overture, *Le Chevalier Breton* (Herman), the latter being efficiently conducted by Mr. B. Gunton Smalley. To Mr. Smalley many thanks are due, for he undertook the organization of the band, which meant a vast amount of work, and was carried out in a very satisfactory manner. We regret to hear he is shortly leaving for Canada. His many friends will join us in wishing him much prosperity in his new home.

THE SOLO COMPETITION.

For this Competition, the prizes for which were a Certificate signed by the adjudicator, Dr. W. G. McNaught, and a cheque for 15/- for First Prize, and for 10/- for Second Prize, there were no fewer than fifty-one entries, every singer being a member of a choir affiliated with the Union.

Dr. McNaught, with Miss Annie Camm as accompanist, began a preliminary examination at half-past two o'clock and finished at six o'clock. At seven o'clock, the Concert Hall was packed full by a deeply interested audience, ready to hear the selected singers in the "preliminary" fight it out.

From the twenty entries for Sopranos five had been selected to appear in the evening. These all sang remarkably well, and at the end of this and each class Dr. McNaught gave a detailed report upon each singer, that should sink into the hearts and minds of all those willing to profit by such valuable advice as he gave them. The winner, Miss Elsie Gothard, hails from Histon Baptist Church, Cambridgeshire; and Miss Violet James, of Earlsmead United Methodist Church, Tottenham, gained the second prize. The song sung was "Orpheus with his Lute" (Sullivan).

For the Contraltos, "The Worker" (Gounod) was put down, and as Dr. McNaught remarked, was one very difficult to make effective in so large a room. Eight ladies entered for this section, and three were selected to compete in the final. The first prize went to Miss Gertrude Burridge, and the second to Miss Kate Mayes, both members of the choir of Walworth Road Baptist Chapel, London, and both pupils of the same teacher. Happy indeed is the choir that can possess two such admirable singers. Miss Burridge set a notable example to all competitors by knowing her song so well that she did not require to hold a copy, and proved abundantly what Liszt long ago pointed out, that one will give a more personal rendering if unfettered by reading at the same time.

Nine Tenors entered, and of these four were selected. One took his song in a low key, but the other three proved that they were true tenors and not high baritones. "An Evening Song" (Blumenthal) was the piece set down. Mr. T. W. Godfrey, of Fulham Baptist Church, took first prize; and Mr. L. W. Wildgoose, of Matlock Primitive Methodist Church, carried off the second (his father had taken the shield in the Competition for large choirs).

No fewer than fourteen Bass singers entered, the song chosen being "The Song of Hybreas the Cretan." This is essentially a manly song, but some of the five who came up to be heard in the final took it in a very mild way. Mr. Frank Gater, of Christ Church, Enfield, gained first prize. He held but did not use his copy, and sang it so freely that one might imagine him to be the impersonation of the fiery individual who is supposed to be uttering the fierce words. One may ask, why do some vocalists neglect to study the words? Why treat a lullaby and a fighting song just alike? The second prize fell to Mr. C. W. Stern, of Histon Baptist Church. When Dr. McNaught had finished his valuable remarks and suggestions, Mr. T. R. Croger presented the prizes on behalf of the Committee, and congratulated the singers upon the all-round excellence of the performances, remarking that they had not heard any shouting at all, as one would have done say ten years ago, but the whole had been a display of pure vocalisation. He introduced each winner to the audience with some appropriate remark and word of explanation and commendation.

Dr. McNaught playfully awarded "full marks for efficiency" to Miss Annie Camm for her cheerful and excellent accompaniments, which had claimed six

hours constant attention. Mr. Croger closed the proceedings by offering her the warmest thanks of the meeting for valuable services.

This Competition for Soloists is a new departure, and was distinctly a brilliant success. It is to be hoped that the Committee will see its way to continue, and even to enlarge the scope of such meetings if that be possible, for not only were the competitors enthusiastic, but the audience was deeply interested from the first to the last moment of the proceedings.

During the day Mr. Berridge, the energetic secretary, was here, there, and everywhere, carrying out his manifold duties. The members of the Committee also worked hard. To the various stewards—Mr. C. Rowley, assisted by Messrs. J. A. Langford, S. W. Tucker, and A. H. Death, for Choir Competitions; Mr. J. A. Langford and his many assistants for the Afternoon Concert; Messrs. Frederick Meen and W. T. Freer for Solo Competition; and Mr. Ford, Tea steward—many thanks are due, as their excellent arrangements did much to cause the day's engagements to run smoothly.

Is this the last N.C.U. Festival to be held at the Crystal Palace? was often asked on July 2nd. It is to be earnestly hoped that some plan will be devised to prevent the Palace being closed and the ground built upon. In the autumn the matter is to be settled, we understand. Should it turn out that the Nonconformist Choir Union has given its last Festival there, it will be some satisfaction to know that the final appearance was probably the most successful of the whole series.

THE Free Church Musicians' Union.

President: Dr. F. N. ABERNETHY.

Treasurer: Mr. J. E. LEAH, F.R.C.O.

Sec.: Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

BRADFORD DISTRICT CENTRE.

A MEETING was held on Saturday, July 2nd, in Eastbrook Hall, under the chairmanship of Mr. Fred James, Mus. Bac. Although the numbers present were not large, a pleasant time was spent, the programme being supplied by Mr. W. H. Ibberson, Mus. Bac., F.R.C.O., who played a selection of organ music and gave an interesting address on the various items.

NEWCASTLE DISTRICT CENTRE.

The members and friends journeyed to Durham on Saturday, July 16th, and spent a pleasant time under the guidance of Mr. J. Heywood, the indefatigable secretary. The Cathedral organ was inspected and other places of interest, and altogether the trip was most successful.

NEWPORT DISTRICT CENTRE.

A Public Conference was held in the Baptist Church, Aberyschan, on Thursday, July 21st, under the presidency of Councillor C. P. Simmonds. A party of members and friends journeyed from Newport, Pontypool, and the whole proceedings were most enjoyable. Selections were rendered by the Church Choir under the conductorship of Mr. W. Keys, and the organ accompaniments were supplied by Mrs. H. Parry. Solos were rendered by Miss Gladys Jones and Mr. W. Darbyshire which were much appreciated. Addresses were given by the General Secretary and Mr. Fred Jones, the district secretary. These conferences have been very successful and production of much good to the Union.

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Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"CLUTHA," a simple C.M. tune, sent by a New Zealand correspondent, has a pleasing melody for its first two lines, but lacks variety in harmony. The key of the sub-dominant is too much in evidence; the 7th in the first chord of the second line should descend in order to avoid a bare 5th in the following chord; the third line contains a false relation and has a monotonous alto; while the overlapping between the treble and alto at the cadence is feeble. We would suggest the re-writing of the last two lines.

"JUBILATE" is a fine tune by S.B.C., in which we are glad to note that our correspondent is endeavouring to cultivate another style. We would suggest the dominant 7th as the first chord in line 2; the chord of E \flat as the first in line 6 (so as to save a false relation); and the re-casting of the harmonies of the last line, so as to avoid the ill effect of a disturbing modulation to the subdominant key.

"KIRKGATE," by A.M., betrays its writer's lack of theoretical knowledge. We could not point out, in the limited space at our disposal, all the errors; and, apart from some knowledge of harmony, it is certain our criticism would be of little assistance. Consecutives, faulty doublings, ill chosen and approached harmonies, abound: there is an absence of modulation; and, with one exception, the cadences are incorrect. We hope the composer will go in for serious study of harmony, and then let us hear from him again.

"G MINOR" tells us he is persevering with the study of a recognised text-book on harmony, and we congratulate him upon the result as evidenced in his setting of "Stand up, stand up for Jesus." This is a fine, bold tune, perhaps more effective than original, but certainly effective. We do not like the chords pre-

ceding the cadence at the end of line 5. They should be subdominant and dominant in E minor. A passing note, E, in the alto of the second chord of the second bar of line 8 would be an improvement. We prefer the D \sharp in the penultimate line, and the lower D for the first bass note of the penultimate bar.

"FAIRHAVEN," by E.J.C., is good melodically, but weak harmonically. The first line shows consecutive 5ths and a leap from a passing discord; line 4 has an incorrect cadence, and modulates in the next line to an unrelated key; the harmony should change at the first (accented) beat of line 8; while the resolution of the dominant 13th in G minor, in line 11, with the 5th from the root in another part of the chord, is harsh and ugly. But re-harmonization and careful revision would soon make this a useful tune.

THE "Evening Hymn" and "Threefold Amen," by A.C., are incorrectly harmonized, the latter containing several harsh combinations through improper treatment of passing notes. There are occasional consecutive and hidden 5ths, and the modulation in the third line should be to F minor, with a cadence in that key. In the final Amen the bass should change at the accented beat, otherwise the rhythm stagnates. The final cadence should fall on the primary rather than the secondary accent of the bar.

H.M.E. sends us an interesting tune to "When Thy soldiers take their swords." The first part is in unison, with a free organ accompaniment, the closing lines in harmony. Modulation to the relative minor is twice indulged in, which is scarcely desirable in so short a tune. The last line contains hidden 5ths; but apart from these defects the general effect is good.

THE

Nonconformist Choir Union

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue, North Kensington, London, W.

We have but little to announce this month in the space the Editor kindly puts at our disposal, because our successful Festival is so fully reported elsewhere. We would, however, thank the many correspondents (to whom it is impossible to reply personally) for their messages to the Committee on the success of the Festival. The friends who have been to our Choir Festival many times before, assert that the singing was better than ever; and friends making their first visit with us, express regret at having discovered us so late, and are looking forward to the next Festival. Some express regret that the weather was bad, but "it is an ill wind that blows no one any good," and the damp weather gave us what some correspondents allege to be the largest audience we have ever had at our Festival concerts. Mr. Bryant reports a larger sale of visitors' tickets than last year up to date—and so the good work goes on, progressing year by year.

We thank the ladies for almost unanimously complying with the request that they should appear in white, without hats. They will see the beauty of the effect in the photo which may be had in three positions, at 3/- each. The official record of choir passing turnstile is 3,516. By the excellent arrangements made by Mr. W. S. Ford, 458 sat down to a comfortable tea.

In view of the disparaging way in which it is the custom in some superior circles to speak of these large choral festivals—choral fraternals—we might call them—it may be as well sometimes to run our N.C.U. colours up to the mast-head, or, as the Scots say—"gaug o'er the fundamentals." The Nonconformist Choir Union Ship started on its voyage in 1888 with these objects:—Developing and Improving the Music of Nonconformist Services. The Mutual Co-operation of Nonconformist Choirs. The Organization of Festival Services on a large scale. The holding of an Annual Choral Festival at the Crystal Palace or elsewhere; and they are the objects of the Union still.

To inculcate a love of good music in our choirs, and to teach the singers how to render it in the most effective and artistic way, is an aim worthy of our enthusiasm.

The movement is educational and religious, and to quote the *Baptist Times*—"Serves a useful purpose by bringing the young people together for a common interest of a pure and elevating character."

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. C. R. DAFFORNE.

PROVINCIAL.

BEDMINSTER.—A new organ has been erected in East St. Baptist Church. Mr. Carnegie has promised to give half the cost of the organ. The instrument was opened by Mr. Geo. Riseley.

BRISTOL.—Mr. Geo. Summers, who has been choir-master of Redfield United Methodist Church for forty years, has been presented with a silver rose bowl.

DUBLIN.—One of the most popular and interesting of the public services held in connection with the recent annual Methodist Conference, in Dublin, was the Young People's Demonstration, which took place in the Metropolitan Hall, the largest building of the kind in the city. The Sunday School, Temperance, and Christian Endeavour organisations were all represented, and an audience of some thousands listened with much appreciation to the speakers, and to the musical selections rendered by a large choir of young people from the various Methodist churches. Adult members of the church choirs also formed a portion of the singers, their aid being especially useful in the harmonized selections. A large and efficient orchestra furnished, with organ and pianoforte, a very effective accompaniment. Mr. J. Robertson Coade acted as conductor, and happy are the singers who are led by his baton! All the delicate nuances of light and shade were well brought out, the simplest items thus revealing hidden charms. One of the best selections of the whole evening was the prize tune, "O Holy, Heavenly Father," by Isabel Reynolds, A.R.C.M., which appeared early this year as a supplement in the *MUSICAL JOURNAL*. It was there seen by a member of the committee, and, on being submitted, was unanimously chosen. Both in melody, harmony, and possibility of expression, it proved a great success. The special band parts were very welcome. Maunders' famous anthems, "It is a thing most wonderful," and "O worship the King," Adecock's "Jesus, high in glory," and Lamarque's "Onward, Christian soldiers," were other items. Visitors from all parts of Ireland were present.

FINCHLEY.—Mrs. Watson has given a two-manual organ to the new Congregational Church, at Church End, in memory of her husband, the late Mr. George Watson, of the firm of Hazell, Watson, & Viney.

HUNSTANTON.—On Thursday, July 7th, at the Union Chapel, Miss May Cliff, Mus. Bac., F.R.C.O., gave an Organ Recital. Unfortunately the weather was very wet, and only about a hundred people assembled. The programme appears in another column. At intervals Miss Edith Adams, a very capable Hunstanton Amateur, gave vocal solos, and rendered the following pieces in a most pleasing manner:—"O Lord, Thou hast searched me out" (Bennet); "O Divine Redeemer" (Gounod); "God who madest earth and heaven" (Sanderson). Miss Adams has a fine contralto voice, and full command of a wide range of notes. Miss Cliff has been organist at Union Chapel for several years, and has also been a musical force in the neighbourhood. She is now resigning her post of organist on the eve of her marriage with the Rev. Page, a congregational minister. Miss Cliff's recitals, given from time to time, have been very popular, and

she will certainly be missed. Her deputy and pupil, Miss Page, succeeds her as organist of the Union Chapel.

HYTHE.—On Monday, June 24th, the Nonconformist Choir Union gave their Annual Concert, when the music sung at the Crystal Palace Festival a few days later, was very creditably performed, under the able conductorship of Quartermaster-Sergeant Instructor J. Bostock. Solos were rendered by Miss L. Sage, Miss Howe, Miss Winnie Probert, and Mr. Ralph Richards. Mrs. Griffiths played two violin solos in excellent style. Miss Goodison proved herself to be an efficient accompanist.

LEES, NEAR OLDHAM.—Beautiful summer weather, excellent musical services, and popular preachers combined to make the Sunday School Anniversary of Zion United Methodist Church, held on July 10th, a marked success. An old friend of the Church, Rev. E. F. H. Capey, of Hanley, was the preacher morning and evening. The musical portion of the services was under the direction of Mr. Thomas A. Wood, A.R.C.O., organist and choirmaster. The choir acquitted themselves well in the "Te Deum in F" (Jackson), and the Anthem, "O Bountiful Jesu" (Stainer), at the morning service. In the evening they gave a very fine rendering of the Chorus, "As the Hart Pants" (Mendelssohn), "Through the day Thy love has spared us" (Naylor), the solo of which was beautifully sung by Mrs. T. A. Wood; and "O Praise God in His Holiness" (Clarke-Whitfield), Miss F. Halkyard and Mr. T. S. Warhurst rendering the solos in fine style. A musical service was held in the afternoon, when an address was given by Mr. J. Derbyshire, J.P. The scholars and teachers rendered some beautiful hymns with excellent effect. Solos were sung by Miss Mattie Ellison and Master Arnold Cocker. A special feature was the singing of Handel's Chorus, "And the Glory," by a specially trained choir of 120 voices. At this service Mr. J. E. Butterworth presided at the organ, and Mr. Wood conducted. Mr. Wood presided at the organ at the morning and evening services. The collections for the day amounted to £203 12s. 10d.

OLDHAM.—The Trinity Wesleyan Sunday School Anniversary was celebrated on Sunday, July 10th. There were very large congregations all day, and both the preaching and the singing were much enjoyed, the congregation heartily joining in the singing of old-fashioned tunes, etc. The Sunday School Choir (consisting mostly of Juveniles) sang special music at all three services, and needless to say, how much their singing was enjoyed. Great credit is due to their choirmaster, Mr. Jos. Winterbottom, for the painstaking way in which he had trained them. Their selections were:—Morning, Anthem, "The Children's Prayer" (G. W. Martin); Afternoon, Anthems, "O Heavenly Sympathy" (T. Attwood), and "By Babylon's Wave"—three part arrangement—(Gounod). Also two Hymns, "God's Heralds" and "Sing of the love of Jesus," by Mr. Leonard Parker. Evening, Hymn, "A Common Prayer" (W. Hodggett). The Chapel Choir sang in excellent style. Morning, "O Praise the Lord of Heaven" (Marks), and in the Evening, "God is a Spirit" (Sterndale Bennett), and "God's Peace is peace Eternal" (Greig). The solo was at

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ceedingly well rendered in this Anthem, by Miss Alice Hackman. Mr. W. E. Calder conducted in an amiable manner, and Mr. Leonard Parker, Mus. Bac., presided at the organ. Collections for the day were £105.

Mr. Samuel Holroyd, the honorary organist of King Street Baptist Church, has been presented with a gold watch, in recognition of twenty-five years' service.

PENYGRAIG.—Mr. Dan R. James, of Pisgah Calvinistic Methodist Chapel, has been presented with a handsome marble clock and bronzes, on his appointment as organist at Moriah Church, Ynyshir.

RICHMOND (SURREY).—On Saturday, June 18th, the choir of Vineyard Congregational Church entered a Choral Competition, held under the auspices of the New Maldon Congregational Church, in which there were three entries:—New Maldon Congregational, Reigate Congregational, and Vineyard (Richmond) Congregational. The test piece was Eaton Fanning's "We love our island story," and, in addition, each choir sang a piece of its own choice. The adjudicators, Mr. Hillier, F.R.C.O., and Mr. T. West Garrett, awarded the prize to the Vineyard Choir with 94 marks. The Reigate Choir gained 89 marks, and New Maldon Choir 79 marks. Mrs. Lyne, the conductor, was warmly applauded as she received the £5 on behalf of the Vineyard Choir, who have devoted the money to the fund for a new organ at their church. Mrs. Lyne subsequently conducted a performance of the test piece, which was rendered by the massed choirs. On Thursday, June 23rd, a well-attended meeting of the church and congregation was held, under the presidency of the Rev. Archibald Johnstone, to consider an offer which has been made for the church organ, by the Sheen Vale Congregational Church. Mr. C. R. Dafforne, hon. secretary of the new organ fund committee, reported over £122 now stood at the bank to the credit of the fund. This sum had been raised by subscriptions from the choir members and their friends, prizes won by the choir, and concerts and lectures arranged for the benefit of the fund. He read the letters culminating in the offer of £150 for the present organ, which would mean £120 to the fund, £30 covering removing and cleaning. After an interesting discussion, the motion to accept the offer was carried, with two dissentients. On Sunday evening, July 10th, the choir performed the special music originally rehearsed for the choral festival, which was postponed owing to the death of King Edward. The whole of the first part, and several numbers from the second part of Haydn's "Creation," formed the principal selections of music rendered.

UPPER TOOTING.—Congratulations to Mr. Allan H. Brown, the organist of the Wesleyan Church, on gaining his F.R.C.O.

A MUSICIANS' HOLIDAY.

A SCHEME for a very pleasant holiday at a cheap rate has been arranged by the Home Music Study Union. The North Coast of Ireland is the place selected, and the party will remain there from September 3rd to 13th. We understand the cost will be about £3 each, to include board, lodgings, and excursions. Lectures will be given by Dr. Bairstow and Messrs. Rutland Boughton, T. J. Hoggett, Mus. Bac., and Percy A. Scholes, Mus. Bac. Full particulars can be had from Mr. J. E. Laurence, 49, West Cliffe Terrace, Harrogate.

Recital Programmes.

ABERDOVEY.—In Tabernacle Calvinistic Methodist Chapel, by Mr. J. Chas. McLean, F.R.C.O.:—

Sonata No. 1	Mendelssohn
Prelude to Part II. of "The Apostles"	E. Elgar
Preludio Sonata III.	Guilmant
Fantasia on Hymn Tune, "Aberystwyth"	McLean
Prelude and Fugue, C major	Bach
Dramatic Fantasia	Sigismund Neukomm
Morgenstimmung, "Morning," and Ases Tod,	"The Death of Ase,"
"Hallelujah Chorus"	Grieg
	Handel

BRYMBO, NEAR WREXHAM.—In the Calvinistic Methodist Church, by Mr. H. A. Branscombe:—

March for a Church Festival	Best
Aria in B \flat	Smart
Pastorale in C	Wely
Finale in D	Lemmens
Selection from "Faust"	Gounod
Three Movements from "Casse Noisette"	Tschaikowsky
Toccata in F	Bach

DUNSTABLE.—In the Congregational Church, by Mr. F. Gostelow, F.R.C.O.:—

Overture No. 1 in C	Hollins
Larghetto in A	Mozart
Fugue in D Major	Bach
Chant sans Paroles	Tschakowsky
Romance and Toccata from Suite in F minor	Drifil
Funeral March and Hymn of Seraphs	Guilmant
Easter Offertoire	Batiste
Spring Song	Hollins
March, "La Reine de Saba"	Gounod

HUNSTANTON.—In Union Chapel, by Miss May Cliff, Mus. Bac., F.R.C.O.:—

Prelude and Fugue in C Minor	Bach
Melody in D	Wetton
Reverie in E \flat	Lemare
Marche Funebre et Chant Seraphique	Guilmant
Allegro Cantabile (Symphony V.)	Widor
Ocasional Overture	Handel

KING'S HEATH, NEAR BIRMINGHAM.—In the Baptist Church, by Mr. Charles E. Cooper:—

March for a Church Festival	W. T. Best
Romance	Haydn
Prayer and Cradle Song	Guilmant
Fanfare	Lemmens
Variations on the Hymn Tune, "Jerusalem the Golden"	Spark
Fantasia	W. T. Best
Laus Deo	Dubois

NOTTINGHAM.—In Halifax Place Chapel, by Mr. C. E. Blyton Dobson:—

Adagio Cantabile	Hopkins
Carillons de Dunkerque	Carter
Fantasia in E	Lyons
Solemn Melody	Walford Davies

OLDHAM.—In Wesleyan Chapel, by Mr. William Lawton:—

Andante	...	...	...	Dubois
Andantino	...	...	...	Holloway
Grand Chorus	...	...	...	Hollins
Sunset Melody	...	...	...	Vincent
Spring Song	...	...	...	Hollins
Offertorium	...	...	...	Stark

SOUTHPORT.—In the Methodist Church, by Mr. W. Lawton:—

Fugue in E♭	...	...	...	Bach
Scherzo	...	...	...	Holloway
Lied	...	...	...	Wolstenholme
Suite in F minor	...	...	...	Driffield
Allegretto	...	...	...	Hollins
Andantino	...	...	...	Lemare
Offertorium	...	...	...	Stark
Alla Marcia	...	...	...	Hird
Song of Melody	...	...	...	Clegg
Grand Chorus	...	...	...	Hollins

A Child Asleep. Song by Edward Elgar.—This setting of Mrs. Browning's poem is of a simple character. It is exceedingly nice, and will no doubt be often heard.

Five Songs. By Richard Wagner. Edited by Albert Randegger.—These songs for Soprano or Tenor are "The Angel," "Cease, oh, Cease," "Midst the Flowers," "Grief and Dreams." They will be very useful to many singers.

Sons of the Sea. Song by S. Coleridge-Taylor.—A good rollicking song that ought to be popular.

The Lord is Long-Suffering. Arioso from *Judith*. C. Hubert Parry.—This effective number from the oratorio issued in separate form will be useful to many singers.

BEAL, STUTTARD, & Co., 231, OXFORD ST., LONDON.

Fantaisie Heroique. By J. A. Meale, F.R.C.O.—This effective and showy composition is worth the attention of all organists. It is very bold and not over difficult, and makes an excellent recital item. The composer played it at the Crystal Palace, at the N.C.U. Festival, when it was loudly applauded.

New Music.

NOVELLO & Co., WARDOUR STREET, W.

Themes from the Symphony in A♭. By Edward Elgar. Arranged for the Organ by John E. West. 2s.—This is a very useful arrangement for the king of instruments, and makes a good voluntary of the serious order.

The Artist at the Piano. By George Woodhouse.—A most thoughtful, useful, and practical book, which every pianist will do well to study with care. M. Paderewski speaks of it in high terms. There is a lofty tone about the book which will commend it to all intelligent students.

Figured Bass Playing. By Joseph R. Tobin. 1s. 6d.—Books on this subject are few; there is therefore ample room for this late addition to Novello's Primers. It contains 120 figured basses, which are especially designed for the use of candidates preparing for the Royal College of Organists' examinations.

Chanson de Mai and Chanson d'Octobre. Two pieces for Violin and Piano. By Alfred Pratt. 1s. 6d. each.—The first is in the key of G major, and as may be presumed from its title, is bright and lively. The second is in G minor. Both are well written and will be appreciated.

Serenade (from "The Wand of Youth"). Edward Elgar. This popular number from Elgar's First Suite is arranged (1) for string quartet and piano, 2s. 6d.; (2) violoncello and piano, 2s.; (3) violin and piano, 2s.; and (4) pianoforte solo, 1s. 6d. They will no doubt have a large sale.

They are at Rest. Elegy for unaccompanied chorus. By Edward Elgar. 3d.—The words are from a poem by Cardinal Newman. It makes an excellent piece for use on solemn occasions.

Crossing the Bar. By Alan Gray. 3d.—An excellent setting of Tennyson's well-known poem.

Oh, Soft was the Song. Song by Edward Elgar. 2s.—A very graceful song. The words are by Gilbert Parker.

Was it Some Golden Star? Song by Edward Elgar. 2s. net.—Quite out of the usual style of songs, but very dainty and effective.

BANKS & SON, YORK.

The Glory of the Lord. Harvest Anthem. By E. Minshall. 3d.—This is a broadly-written anthem, consisting of three movements, viz.: an opening and closing chorus, with a simple solo for soprano or tenor in the middle. It is entirely free from difficulties, and is within the powers of almost every choir.

WEEKES & Co., 14, HANOVER STREET, W.

Lord of the Harvest. By Arthur Berridge. 3d.—A pleasing and effective setting of a hymn by J. H. Gurney, that ought to be popular at Harvest Festival services.

Correspondence.

A SUGGESTED NEW DEPARTURE FOR THE N.C.U.

To the Editor of the MUSICAL JOURNAL.

SIR,—Is it possible for the Committee of the Non-conformist Choir Union to arrange to keep a register of Free Churches requiring organists, and of organists seeking appointments? If this could be managed the Union would be doing a useful work in bringing parties together. I know of several really capable organists now serving churches in small country towns who are well qualified to serve large and important churches. But they are unknown outside their respective towns, and so have but little chance of improving their position when a vacancy arises. Now if the N.C.U. could undertake to test the abilities of such players, and if satisfactory, help them to promotion, it would be a very useful new feature of the Union's work. A recommendation of the Committee would carry considerable weight in the churches. It would probably be necessary for unknown men to pay a small fee for having their abilities tested by a competent judge, which is only fair and reasonable. I hope the Committee will consider this suggestion.

Yours truly,
J. T. B.

Prize Competition.**Staccato Notes.****No. 1.—SHORT TUNE CONTEST.**

JOHN S. WITTY,	£3 3s. 0d.
28, Springcliffe, Manningham, Bradford.	
ROBERT PICKARD,	£3 3s. 0d.
Stratford Terrace, Dewsbury Road, Leeds.	
ROBERT WITTY,	£3 3s. 0d.
21, Duke Street, Millfield, Sunderland.	
Divided.	
W. H. BENNETT,	£2 2s. 0d.
White Gritt, Minsterley, Salop.	
ARTHUR BERRIDGE,	£2 2s. 0d.
24, Wallingford Avenue, North Kensington, W.	

No. 2.—YORKSHIRE PRIZE TUNE CONTEST.

ROBERT WITTY,	£3 3s. 0d.
21, Duke Street, Millfield, Sunderland.	
A. F. TATE, A.R.C.O.,	£2 2s. 0d.
Mulgrave House, West Cliff, Whitby.	
ROBERT PICKARD, A.R.C.O.,	£1 11s. 6d.
Stratford Terrace, Dewsbury Road, Leeds.	
Extra Prize.	
F. W. PEACE,	£1 1s. 0d.
The Edge, Thornhill, Dewsbury.	

No. 3.—GEM SERIES.

W. H. BENNETT,	£3 3s. 0d.
White Gritt, Minsterley, Salop.	
T. BROOKFIELD,	£2 2s. 0d.
107, Chester Road, Southport.	

No. 4.—ANTHEM.

The Prize of £5 5s. has been awarded to—
MR. CHARLES JESSOP,
66, Harcourt Road, Sheffield.

RESULT OF JUNE COMPETITION.

We offered a Prize of £4 4s. for a Christmas Anthem, but in consequence of there only being three entries in this Competition, no Prize has been awarded.

The Competitions will be suspended till the Winter months.

The University of Manchester has conferred the degree of Mus. Doc., *honoris causa* upon Mons Guilmant.

Paderewski has nearly recovered his recent attack of neuritis, and is back in Poland.

Sunday Concerts in Preston Park have been introduced at Brighton, and are largely patronized.

Mr. Alfred E. Izard, a Professor at the Royal Academy of Music, died on the 11th ult., aged 47.

The Queen's Hall Promenade Concerts begin on August 13th, and will be continued for ten weeks.

A revised version of Mackenzie's "The Rose of Sharon," is to be issued shortly.

Lord Stratheona laid the foundation stone of the new building for the Royal Academy of Music in Marylebone Road, on the 14th ult.

Caruso has been overworked, and says that an offer of £1,000 a night would not tempt him to sing at present.

A new opera house to seat 4,000 persons is to be built in the West End, by Mr. Hammerstein, an American impresario.

Dr. Charles Harriss has gone to South Africa, to complete his arrangements for the Musical Festival of the Empire, which is to take place in 1911.

Mr. Tobias Matthay, the well-known pianoforte teacher, has been appointed a member of the Committee of Management of the R.A.M.

The following artistes were engaged for the Bournemouth Centenary Fetes:—Madame Melba, Madame Clara Butt, Miss Susan Strong, Miss Edna Thornton, Miss Margaret Cooper, Mr. Kennerley Rumford, Mr. Robert Maitland, Mr. Plunket Greene, Mr. de Pachmann, Mr. Mischa Elman, Mr. Wilhelm Backhaus, and Mr. Landon Ronald.

At the National Temperance Choral Union Festival at the Crystal Palace on July 7th, the Reading Temperance Choral Society (Mr. A. W. Moss, F.R.C.O., Conductor) won the Cory Challenge Shield. For choirs of from 30 to 50 singers, the first prize went to Stamford Temperance Choral Society, Portsmouth. For junior choirs, the first prize was taken by London-road Baptist (Portsmouth), the second by Plashet Park Congregational (East Ham), and the third by Reigate Temperance Hall Choir.

To Correspondents.

VIOLINIST.—It is a foreign publication. Try Augener & Co.

C.W.—Certainly it is entirely in the hands of the minister, and you ought to abide by his decision.

D.H.O.—It is a matter in which we cannot interfere.

A VICTIM.—You were unwise to buy without first seeing the composition, and you must now take the consequences.

The following are thanked for their communications; W.J.T. (Bedford), J.J. (Harpenden), C.J.F. (Kilburn), T.F.S. (Sydenham), A.R. (Stafford), E.D.S. (Spalding), E.E. (Thirsk), D.E.P. (Manchester), C.G. (Tavistock).

POPULAR ANTHEMS for Church Use.

- No.
1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. $1\frac{1}{2}$ d.
 2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
 3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. $1\frac{1}{2}$ d.
 4. ROCK OF AGES. C. BUXTON GRUNDY. $1\frac{1}{2}$ d.
 5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
 6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
 7. HOLY, HOLY, HOLY. W. WRIGHT. $1\frac{1}{2}$ d.
 - 8.*THERE WERE SHEPHERDS. (Prize Christmas Anthem). W. WRIGHT. $1\frac{1}{2}$ d.
 9. HE IS RISEN. (Prize Easter Anthem). J. P. ATTWATER. $1\frac{1}{2}$ d.
 10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. $1\frac{1}{2}$ d.
 11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
 - 12.*ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. $1\frac{1}{2}$ d.
 13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. $1\frac{1}{2}$ d.
 - 14.*LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STEANE. $1\frac{1}{2}$ d.
 15. CHRIST IS RISEN (Prize Easter Anthem) JAMES LYON. $1\frac{1}{2}$ d.
 - 16.*SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.
 17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. $1\frac{1}{2}$ d.
 - 18.*LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.
 - 19.*MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d.
 20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.
 21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. $1\frac{1}{2}$ d.
 22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. $1\frac{1}{2}$ d.
 23. PRAISE THE LORD, O JERUSALEM. C. DARNTON. 2d.

- No.
- 24.*BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.
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 26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.
 - 27.*FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.
 28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STEANE. 2d.
 - 29.*THE GLORY OF THE LORD (Harvest or General). C. DARNTON. 2d.
 30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.
 31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d.
 32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d.
 - 33.*O HAPPY BAND OF PILGRIMS. (Choral March). E. H. SMITH, F.R.C.O. 2d.
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 - 35.*SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.
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 - 37.*COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.
 - 38.*BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.

(To be continued).

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By E. MINSHALL.

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- 4.*BRIGHTLY GLEAMS OUR BANNER. 2d.
- 5.*STAND UP! STAND UP FOR JESUS. 2d.
- 6.*I HEARD THE VOICE OF JESUS SAY. 2d.

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"An excellent collection of original organ music."—*The Rock*.

The late PROFESSOR E. H. TURPIN, Mus. Doc. (Warden of Trinity College, London; Hon. Sec. of the Royal College of Organists, &c., &c.), wrote:—"One notable sign of the activity of English Composers of Organ Music is The Organist's Magazine of Voluntaries under the experienced and judicious editorship of Mr. E. Minshall. The work is eminently practical in many ways. As its title denotes, the contents are largely intended for church use. In this connection the design has been well carried out; and the composers writing with a definite end have succeeded in supplying organists with Voluntaries specially written for the instrument for a given object. So a highly useful series of movements have been provided of a musicianly character, and composed deliberately for a high purpose, on lines both judicious and effective. It would be invidious to name some of the composers, of whom there are many, who have earnestly come forward to do this work and skilfully performed their task. Suffice it to say they have succeeded, and we are all gainers by their well-directed efforts. The work is admirably produced and printed. Mr. Minshall's well-thought-of scheme deserves a success immediate and abiding."

Dr. A. L. PEACE (Organist of St. George's Hall, Liverpool), writes:—"The collection will, I think, be found eminently useful to the average church organist."

The late MR. FOUNTAIN MEEN (Professor of the Organ at the Guildhall School of Music, and Organist of Union Chapel, Islington), wrote:—"The idea of providing Voluntaries for those who cannot get much practice is a very good one, and if all the numbers are as good as those I have seen, it serves its purpose admirably."

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- Meditation. Bruce Steane, Mus. Bac.
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- Andante. R. Jackson, F.R.C.O.
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